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AND

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OF

MODERN PAINTINGS AND DRAWINGS

INCLUDING

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The Property of Mrs. T. H. Riches (*decd.*)
(*A Granddaughter of the Artist*)

ALSO

FINE DRAWINGS BY T. ROWLANDSON AND J. C. IBBETSON
The Property of the Most Honble. the Marquess of Bute

ALSO

AN IMPORTANT FLOWER PAINTING BY H. FANTIN-LATOUR
The Property of a Lady

AND

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CATALOGUE

OF

MODERN PAINTINGS AND DRAWINGS

DAY OF SALE:

Wednesday, 18th October, 1950

AT **ELEVEN** O'CLOCK PRECISELY

Various Properties

MODERN DRAWINGS

Framed

G. B. CIPRIANI, R.A.

1 A Young Girl, holding a mask, *chalk and wash, circular* 9*in. diam.*

COX.

2 A View of Windsor Castle, with the river in the foreground 5*in. by* 13¼*in.*

P. WILSON STEER, O.M., 1912.

3 A River Landscape with trees in the foreground 6¾*in. by* 9¾*in.*

PAUL NASH.

4 Sun-Deck, *pen and wash, signed* 22¼*in. by* 13¼*in.*

T. S. ROBINS.

5 Shipping off the Coast, with fishermen hauling in their nets: an evening sky, *signed* 13*in. by* 18½*in.*

DAME LAURA KNIGHT, R.A.

6 Three Children Bathing among Rocks, *pencil, signed* 17*in. by* 21½*in.*

GAINSBOROUGH.

7 Wooded Landscape, with a Lady reading, and two children, *sepia* 4½*in. by* 6½*in.*

C. Pearson, 1867.

8 A View of Lake Coniston, $6\frac{7}{8}$*in. by* $18\frac{5}{8}$*in.*; and A View on the Traeth Bach, Cardigan Bay, *signed and dated* 1863 $6\frac{7}{8}$*in. by* $18\frac{5}{8}$*in.* 2

J. B. Pyne.

9 The Last Load, *signed*, 12*in. by* $16\frac{1}{4}$*in.*; Henry H. Parker. Two Landscapes, The Cottage by the Pool, and The Cornfield, *signed, a pair*, $14\frac{1}{2}$*in. by* $21\frac{1}{2}$*in.* 3

H. K. Browne ("Phiz").

10 His First Jump, *chalk and wash, signed*, $7\frac{1}{4}$*in. by* $10\frac{1}{2}$*in.*; Henry Bright. Dead Game, *signed*, 22*in. by* $17\frac{3}{4}$*in.* 2

W. Hoskins, 1824.

11 The Temple at Paestum, *pencil and water-colour*, $6\frac{1}{2}$*in. by* $10\frac{3}{8}$*in.*; T. Munro. Two Landscapes with Buildings, *grey wash, a pair*, $6\frac{3}{4}$*in. by* 10*in.* 3

A. Thorburn.

12 Two Studies of Grouse, *signed and dated Jan. 2nd and Dec. 16th*, 1891, *a pair* $15\frac{5}{8}$*in. by* $17\frac{3}{4}$*in.* 2

Birket Foster, R.W.S.

13 A River and Mountain Landscape at Sunset, *gouache, signed with monogram* 4*in. by* $7\frac{1}{4}$*in.*

In Portfolio

J. M. W. Turner, R.A.

14 Staines Bridge under construction, *pencil* $4\frac{7}{8}$*in. by* $7\frac{3}{4}$*in.*

*** From the Collections of C. Stokes and T. Hughes.

Birket Foster, R.W.S.

15 Two Studies from White's "History of Selborne", *signed*, 4*in. by* $3\frac{1}{4}$*in. each, two on one mount*; J. F. Lewis, R.A., St. Goarshausen, $8\frac{1}{8}$*in. by* $5\frac{5}{8}$*in.* 2

J. Downman, A.R.A.

16 Portrait study of a young Girl, *black chalk and wash*, $11\frac{1}{4}$*in. by* $9\frac{1}{4}$*in.* (*from the Collection of Sir Buckston Browne*); A. Elmore, R.A. Interior of a Cathedral, $13\frac{1}{2}$*in. by* $9\frac{1}{4}$*in.* 2

Framed

J. C. Ibbetson.

17 Navy Discipline, and Navy Morals: two scenes on board the "Vestal", *one signed and dated* 1794, *a pair* *7in. by 10in.*

*** Ibbetson had made a voyage to the East Indies in 1787/8 on board the Frigate "Vestal".

Birket Foster, R.W.S.

18 A Hilly Valley with sheep on a grassy bank and Figures on a path $5\frac{5}{8}$*in. by* $12\frac{3}{4}$*in.*

P. de Wint.

19 A View of Lincoln Cathedral $11\frac{1}{2}$*in. by* $15\frac{3}{4}$*in.*

T. Girtin.

20 A Country house in a broad Landscape $8\frac{1}{4}$*in. by* $13\frac{7}{8}$*in.*

T. Rowlandson.

21 A Chariot in the Clouds, *signed* $7\frac{7}{8}$*in. by* $6\frac{1}{2}$*in.*

F. L. T. Francia.

22 A Sailing Boat in a Rocky Cove $7\frac{3}{4}$*in. by* $12\frac{1}{4}$*in.*

R. P. Bonington.

23 Street Scene with a Cart and Figures near a Wheat-tower $6\frac{3}{4}$*in. by* $4\frac{3}{4}$*in.*

Spaendonck.

24 A Rich Bouquet of Flowers in a terra-cotta Urn $20\frac{3}{4}$*in. by* $16\frac{3}{4}$*in.*

David Cox.

25 The Old Calais Fortifications $8\frac{1}{2}$*in. by* $6\frac{1}{4}$*in.*

*** Exhibited at the David Cox Exhibition, Birmingham, 1890.

David Cox.

26 View of Chatsworth from across the Park: deer in the foreground, *signed* $10\frac{1}{4}$*in. by* $14\frac{5}{8}$*in.*

PETER DE WINT.

27 The Village Pond $11\frac{1}{2}$*in. by* $18\frac{1}{4}$*in.*

PETER DE WINT.

28 Haymaking 8*in. by* $16\frac{3}{4}$*in.*

*** Exhibited at the Peter de Wint Centenary Exhibition, 1884.

COPLEY FIELDING, 1854.

29 Landscape with Figures, with a distant castle, 7*in. by* 10*in.*; JOHN STEEPLE. Haymaking, *signed*, $7\frac{3}{4}$*in. by* $15\frac{1}{2}$*in.*; and another 3

COPLEY FIELDING.

30 A View of Loch Katrine, 7*in. by* $10\frac{1}{4}$*in.*; Off the Coast at Scarborough, *signed*, $7\frac{3}{4}$*in. by* 12*in.*; J. ORROCK. Wooded Landscape with Figures and Farm Buildings, 7*in. by* $10\frac{3}{8}$*in.* 3

E. M. WIMPERIS, V.P.R.I.

31 Landscape with a Stream and Figures, *signed and indistinctly dated*, $10\frac{1}{4}$*in. by* 14*in.*; The Path over the Moors, *signed*, $6\frac{1}{2}$*in. by* $9\frac{1}{2}$*in.*; J. R. Views of Brunswick and Lubeck, *pencil and wash, signed, a pair*, $8\frac{1}{2}$*in. by* $6\frac{3}{8}$*in.* 4

C. BENTLEY.

32 Shipping off the Coast, with a rowing boat coming in to the beach, 9*in. by* 13*in.*; SHAYER. Beach Scene with Fisherfolk, $9\frac{1}{2}$*in. by* $14\frac{1}{2}$*in.*; and two others 4

In Portfolio

TURNER.

33 Boats in an Estuary, *pen and ink*, 5*in. by* 9*in.*; and two other sketches 3

E. M. WIMPERIS, V.P.R.I.

34 A Gate, $8\frac{1}{2}$*in. by* $11\frac{1}{2}$*in.*; ENGLISH SCHOOL. Tintern Abbey, $7\frac{3}{8}$*in. by* $11\frac{5}{8}$*in.*; L. FOSBROOKE, 1892. Cottages near a Country Lane, $8\frac{1}{4}$*in. by* $12\frac{3}{8}$*in.*; J. MURRAY INCE. Lancaster Castle, $6\frac{1}{4}$*in. by* $10\frac{1}{8}$*in.*; and another 5

S. H. MOLE, V.P.R.I.

35 A Cornish Landscape, $9\frac{7}{8}$*in. by* $6\frac{1}{4}$*in.*; J. T. YOUNG. The Houses of Parliament after the Fire, *signed with initials*, $8\frac{1}{2}$*in. by* 13*in.* 2

N. Pocock.

36 A Beach Scene, $5\frac{7}{8}$*in. by* $9\frac{1}{2}$*in.*; De Wint. Tower and Bridge, *black chalk and wash*, 5*in. by* $8\frac{1}{4}$*in.*; J. W. Allen. A Mountainous River Scene, $7\frac{1}{4}$*in. by* $10\frac{1}{2}$*in.*; W. Purser. A Greek Monastery in Mountain Scenery, $10\frac{1}{2}$*in. by* $14\frac{1}{2}$*in.* 4

37 A View of Constantinople with State barges and Feluccas, Figures on the shore in the Foreground $15\frac{1}{2}$*in. by* $22\frac{1}{4}$*in.*

Framed

Turner.

38 An Abbey, cattle watering near a lake $4\frac{3}{8}$*in. by* $5\frac{5}{8}$*in.*

English School, 18th Century.

39 English Tourists in Italy, inspecting Roman ruins, *pen and water-colour* $15\frac{3}{4}$*in. by* $19\frac{1}{2}$*in.*

Sir George Bulteel Fisher.

40 Landscape in Ireland, 1794 $18\frac{1}{4}$*in. by* $25\frac{3}{4}$*in.*

The Property of Charles E. Russell, Esq.

Peter de Wint, R.W.S.

41 A River Landscape with Cattle, and an extensive landscape 21*in. by* $32\frac{1}{2}$*in.*

Alfred Herbert.

42 View in Southampton Water, with a hay barge and other vessels, *signed* $16\frac{1}{2}$*in. by* 30*in.*

Frank Short, 1922.

43 The Valley of the Ouse, near Newhaven $9\frac{1}{4}$*in. by* $13\frac{3}{4}$*in.*

Frank Short.

44 View of Pegwell Bay, Rye, *signed*, $11\frac{1}{2}$*in. by* 18*in.*; and A View of Rye from the Estuary, *signed*, 11*in. by* 16*in.* 2

W. J. MULLER, R.W.S., 1845.

45 View of Compton Dands, Somerset 11½*in.* *by* 17½*in.*

FRANCIS TOWNE.

46 A Lakeside Landscape at Geneva 15½*in.* *by* 12*in.*

M. E. COTMAN.

47 Interior of Irmingland Hall, Norfolk, *inscribed in the artist's writing* 6*in.* *by* 8½*in.*

⁂ From the Bulwer Collection.

WILLIAM CALLOW, R.W.S.

48 The Military Canal, near Hythe 6¾*in.* *by* 10¼*in.*

J. RUSSELL, R.A.

49 Mrs. Abingdon, half-length portrait, wearing a white dress, *pastel, oval* 23*in.* *by* 17*in.*

J. RUSSELL, R.A., 1794.

50 R. B. Sheridan, half-length portrait, wearing a blue coat and white cravat, *pastel* 25½*in.* *by* 21*in.*

MODERN PAINTINGS

W. J. MULLER, R.W.S.

51 Landscape with a Windmill, by the edge of the sea 23¾*in.* *by* 40*in.*

W. J. MULLER, R.W.S., 1844.

52 A Heath Landscape with Figures, *on panel* 8¾*in.* *by* 11¾*in.*

TH. ROUSSEAU.

53 L'Entrée du Foret : wooded landscape with a country lane and figures 17½*in.* *by* 24*in.*

T. GAINSBOROUGH, R.A.

54 The Nine Ponds, Hampstead 20*in.* *by* 26*in.*

NORWICH SCHOOL.

55 Wooded Landscape, with a house and lake in the foreground 18*in.* *by* 22¾*in.*

The Property of the Most Honble. the Marquess of Bute

MODERN DRAWINGS

In Portfolio

J. C. Ibbetson.

56 A View of Hatfield Broad Oak in Hallingbury Forest with Figures and Cattle 17⅞*in. by* 25¾*in.*

** Inscribed on the back of the mount : Portrait of that most ancient Tree Hatfield Broad Oak in Hallingbury Forest drawn in 1791 Most accurately by Julius Ibbetson for the Rt. Honble. the Earl of Bute on the spot wherein the smallest knot is not omitted. During the time of its execution his Lordship several times attended to compare the original with the Copy.

T. Rowlandson.

57 Betting Post, *signed and dated* 1787 10½*in. by* 15¾*in.*

T. Rowlandson.

58 A Single Stick Match 14*in. by* 21½*in.*

Various Properties

In Portfolio

Augustus John, O.M., R.A.

59 Study of Dorelia, full-length, wearing a long dress and large hat, *grey wash, signed* 13⅜*in. by* 5⅝*in.*

Augustus John, O.M., R.A.

60 Study of Dorelia, full-length, with a scarf round her head, *black chalk, signed* 12⅝*in. by* 6⅜*in.*

Augustus John, O.M., R.A.

61 Study of Dorelia, three-quarter length, wearing a long skirt and buttoned jacket, *black chalk, signed* 13*in. by* 6¾*in.*

Augustus John, O.M., R.A.

62 Study of a Young Man, nude, seated to the right, *red chalk* 13½*in. by* 8*in.*

Framed

LESLIE HURRY, 1944.

63 "Drawing", *chalk and wash*, 15½*in. by* 18¼*in.*; LEON BAKST. Two Drawings for Ballet costume designs, *water-colour and chalk, signed, a pair*, 13¼*in. by* 10¾*in.* 3

A. RODIN.

64 Study of Nude, kneeling with her hands behind her back and her head turned, *pencil and wash, signed* 12⅜*in. by* 9¼*in.*

JACOB EPSTEIN.

65 Mother and Child, *black chalk, signed*, 19¼*in. by* 21¾*in.*; J. MARCHAND. A Dock-side Scene, *pen and wash, signed*, 15¼*in. by* 20*in.* 2

MARK GERTLER, 1933.

66 The Birth of Classic Music, *pastel* 21¾*in. by* 29*in.*

HENRY MOORE, 1928.

67 Figure Composition 9¼*in. by* 4⅜*in.*

In Portfolio

A. W. RICH.

67A A View of Norwich, 10⅜*in. by* 15*in.*; G. PENNEFATHER, 1944. Passing Showers, Dingle Peninsula, 8*in. by* 12*in.* 2

Framed

A. SZYK, 1939.

67B Brotherhood in Suffering, and United We Stand, *a pair* 13*in. by* 11¼*in.* 2

MODERN SCULPTURE

ALFRED GILBERT, R.A.

68 The Broken Shrine, *bronze on a marble base* 17*in. high*

*** Six copies were made, of which this is the second.

JACOB EPSTEIN.

69 Figure of a Reclining Negro, *bronze* 22½*in.*

JACOB EPSTEIN.

70 Bust Portrait of a Man, with a carnation in his buttonhole, *signed, bronze height* 17*in.*

MODERN PAINTINGS

Framed

ENGLISH SCHOOL.

71 A Broad Landscape with Lakes and Hills — 22*in.* *by* 17¾*in.*

CONSTABLE.

72 A Village Fair, *paper on panel* — 6½*in.* *by* 8*in.*

MURANIL.

73 A Canal scene with Boats and Fishermen near a ruined tower — 9*in.* *by* 12*in.*

VAN OS.

74 Spring flowers and Fruit on a Stone Table, *on panel* — 19*in.* *by* 15*in.*

F. G. LUIGINI.

75 A Drawbridge in a Dutch Town, *signed* — 17½*in.* *by* 22½*in.*

T. ROUSSEAU.

76 An Evening Landscape — 6¼*in.* *by* 10¼*in.*

LINGELBACH.

77 A Mountainous River scene with Figures near a Bridge — 14½*in.* *by* 18½*in.*

FRENCH SCHOOL.

78 A Peasant girl with Doves and Hens — 22*in.* *by* 17½*in.*

TILLY KETTLE.

79 Portrait of a Man in a green striped coat and white Jabot, half-length to the right — 29*in.* *by* 24½*in.*

MUNICH SCHOOL, 1861.

80 Artisan and Urchins, *signed with initial C.H.* — 18*in.* *by* 13¼*in.*

CONSTABLE.

81 A View on East Bergholt Common, *on board* — 9*in.* *by* 12½*in.*

SIR DAVID WILKIE, R.A.

82 Bill Waters, *on panel* — 10½*in.* *by* 8¼*in.*

English School, 19th Century.

83 A Trompe L'Oeuil : a sporting print pinned to a drawing-board 24*in.* *by* 20¼*in.*

Terrick Williams, R.A.

84 The Entrance to the Church of St. Leonard, Honfleur, *signed* 24½*in.* *by* 29½*in.*

Bertram Nicholls, P.R.B.A., 1931

85 The New Bridge, Sospel 17½*in.* *by* 23½*in.*

Bertram Nicholls, P.R.B.A., 1933.

86 The Cloisters at Amalfi : dusk 23½*in.* *by* 19½*in.*

Ivon Hitchens.

87 Green Leaves, *signed* 19½*in.* *by* 23½*in.*

Simon Levy.

88 Two Violins, *signed* 31½*in.* *by* 25¼*in.*

Mark Gertler.

89 Landscape with Buildings, *signed with initials*, 15½*in.* *by* 23½*in.* ; Harrison. A Seascape : evening light, *inscribed "To Dewhurst from Harrison"*, 15½*in.* *by* 23¼*in.* 2

English School.

89A Portrait of a Lady, head and shoulders, in grey powdered hair, fur collar and muff, 15½*in.* *by* 12¼*in.* ; and Portrait of an Officer, 16*in.* *by* 13*in.* 2

Norwich School.

89B The Cottage in the Wood 13¼*in.* *by* 17¼*in.*

The Property of a Lady

H. Fantin Latour, 1889.

90 Rose Trémières : stems of pink, rose and purple hollyhocks in a vase standing on a wooden table on which more hollyhocks are lying, light grey background 29*in.* *by* 24*in.*

*** Exhibited at the Royal Academy, 1890, no. 35.
See *L'Oeuvre Complet de Fantin-Latour*, by Mme. Fantin-Latour, no. 1375.
From the Collections of John Wheeldon Burns, Stephen Mitchell and Sir Bernard Eckstein.

H. Fantin-Latour, 1881.

91 Primroses and Violets in a Green Bowl — $9\frac{3}{8}$*in. by* $10\frac{1}{4}$*in.*

H. Fantin-Latour, 1878.

92 Carnations in a Glass Vase, standing on a table — $12\frac{1}{2}$*in. by* $11\frac{1}{2}$*in.*

Various Properties

T. Bennet, 1802.

93 Portraits of two Horses, "Shirova" and another, standing in the grounds of Aramstone House on the Wye, *a pair* — $25\frac{1}{4}$*in. by* $39\frac{1}{2}$*in.*

English School.

94 A Young Shepherd and his dog in a landscape — 11*in. by* 12*in.*

English School.

95 Portrait of a Schoolboy, three-quarter length, seated — $29\frac{1}{2}$*in. by* $24\frac{1}{2}$*in.*

John Linnell.

96 Lord Melbourne, half-length seated, facing, *on board* — 14*in. by* $9\frac{1}{2}$*in.*

P. van Schendel.

97 A Lake Landscape, late in the evening, with figures round a bonfire, *on panel* — $6\frac{1}{2}$*in. by* 9*in.*

Gemma Vercelli.

98 St. Mark's Square, Venice, *signed, on panel,* $8\frac{1}{2}$*in. by* 10*in.*; Italian Village Scene, with many figures, *signed, on panel,* $8\frac{1}{2}$*in. by* 10*in.*; and Scene in a Market Town, *signed, on panel,* $5\frac{1}{2}$*in. by* $7\frac{1}{2}$*in.* 3

W. P. Frith, R.A.

99 The Railway Station, *signed with monogram, on panel* — 13*in. by* 28*in.*

*** A version of the larger painting at the Royal Holloway College.

A. W.

100 Two Studies of Horses' Heads, *signed with initials, on board, a pair,* $3\frac{1}{4}$*in. sq.*; and Studies of Hounds, *signed with initials and dated* 1892, *on board,* $3\frac{3}{4}$*in. by* 8*in.* 3

Reynolds.

101 Study of a Sleeping Girl — $10\frac{1}{4}$*in. by* $8\frac{1}{4}$*in.*

W. J. Muller, 1833.

102 The End of the Day, *on panel* 10*in. by* 15¼*in.*

H. Pidding, 1841.

103 Discussing the News 17½*in. by* 13½*in.*

A. P.

104 Kitchen Interior with a Man and his Wife by the Fire, *signed with initials* 8¾*in. by* 12¼*in.*

Nasmyth.

105 Landscape with a Stream and Distant View 6¾*in. by* 8¼*in.*

R. O. Dunlop.

106 A River Scene with Boats and Buildings, *signed* 15½*in. by* 19½*in.*

W. Hughes, 1874.

107 Still Life, with a barrel, stone jars, and vegetables, *on panel* 9*in. by* 7¾*in.*

R. Hilder.

108 A Wooded Landscape, with a shepherd and sheep by a pool, *on panel* 7½*in. by* 6*in.*

G. Morland, R.A.

109 An Artist at his Easel—based on Chardin's " Singe qui Peint " 29½*in. by* 24½*in.*

D. Pols.

110 Scene in a Market Square, with many figures, *signed, on panel* 11½*in. by* 18*in.*

Ch. Leickert.

111 Winter Scene, with figures on a frozen canal, *signed, on panel* 14¼*in. by* 19¾*in.*

J. Constable, R.A.

112 A Sketch for the " Glebe Farm ", *on panel* 5¾*in. by* 7¾*in.*

Frank Bramley, A.R.A., 1895.

113 Sleep, a little girl on a garden seat, half-hidden behind tall red and white poppies 54*in. by* 45*in.*

*** Exhibited at the Royal Academy, 1895 (471).
From the Hunter Collection.

J. C. Ibbetson.

114 A Wooded Landscape, with a Stream and Oak Tree in the foreground: beyond is a girl with her dog, and a herd of cows: and in the distance a village lying at the foot of hills 20*in.* *by* 25½*in.*

Samuel Scott.

115 A View of the Horse Guards Parade from St. James' Park, with numerous elegant figures and soldiers 29½*in.* *by* 49½*in.*

Stubbs.

116 Huntsmen and Hounds in Goodwood Park, *bears signature and date* 1790 40*in.* *by* 50*in.*

E. Verboeckhoven.

117 Landscape with Sheep and a Hen, *signed, on panel*, 7½*in.* *by* 9½*in.*; T. S. Cooper, R.A. Cattle in a Landscape, *signed, on panel*, 7½*in.* *by* 11¼*in.* 2

G. Morland.

118 Wooded Landscape with Cottages and Figures, *on panel* 5⅝*in.* *by* 9½*in.*

Leon Richet.

119 A River Landscape at Sunset, *signed* 21½*in.* *by* 31*in.*

Maurice Levis.

120 A Lakeside Landscape, with figures and a boat: a town in the distance, *signed* 17½*in.* *by* 25*in.*

F. Vinea, 1876.

121 The End of the Day, *on panel* 15¼*in.* *by* 19½*in.*

J. B. Lambrechts.

121A A Tavern Scene 15*in.* *by* 12¾*in.*

Mengs.

121B Portrait of an Artist 29½*in.* *by* 24½*in.*

Continental School.

121C Portrait of Smetana, half-length facing, *indistinctly signed* 12*in.* *by* 9¼*in.*

Charles Conder.

121D Portrait of Mrs. A. Knox seated at her dressing-table 31¼*in.* *by* 23¼*in.*

The Property of Mrs. T. H. Riches (*decd.*)

(*a Granddaughter of the Artist*)

MODERN DRAWINGS

HELEN ALLINGHAM, R.W.S.

122 Primroses and Violets Growing on a Grassy Bank, *signed* 15*in. by* 11¼*in.*

BIRKET FOSTER, R.W.S.

123 Cattle and Figures by a Woodland Stream, *signed with monogram* 4½*in. by* 7*in.*

SUTTON PALMER.

124 A Woodland Stream, with distant cottages, *signed*, 14¼*in. by* 10⅜*in.*; H. HUGHES-STANTON. A View from the Hills, Haslemere, *signed*, 13*in. by* 19½*in.* 2

KATE GREENAWAY.

125 Two Children Gathering Primroses, *signed with initials*, 5⅞*in. by* 5⅜*in.*; F. WALKER, A.R.A. Illustration to "Out of the World": the Interview, 5⅜*in. by* 4¾*in.* 2

BIRKET FOSTER, R.W.S.

126 Two Italian Market Scenes, *signed with monogram, a pair* 5⅜*in. by* 3⅞*in.* 2

SUTTON PALMER.

127 Two Views on Lake Maggiore, *signed* 5¾*in. by* 10¼*in. and* 7*in. by* 10⅜*in.* 2

FORD MADOX BROWN.

128 Two Cartoons, the Proclamation regarding Weights and Measures, and Chetham's Life Dream, made for the Great Hall, Manchester Town Hall, *coloured chalks, signed and dated, a pair* 20*in. by* 44*in.* 2

In Portfolio

JOHN LINNELL.

129 Four London Views: Hyde Park (1811); Kilburn (1812); Bayswater (1811); and Hampstead, *signed, four on two mounts* *each approx.* 4*in. by* 6*in.* 2

JOHN LINNELL.

130 Three Landscape Drawings, including a View of Tatham's Garden, Alpha Road : all made at sunset, *signed and dated* 1812, *each approx.* 4*in. by* 5*in.* ; and Two Studies of Sunset Clouds, *one signed and dated* 1812, 2⅜*in. by* 5*in. and* 1*in. by* 5*in., five on a single mount*

JOHN LINNELL.

131 A Small Parcel of Portrait Sketches, *four signed and dated, coloured chalks and wash on buff paper* 12

132 A Small Parcel of Portrait Sketches, *one signed, coloured chalks and wash on buff paper* 11

Framed

JOHN LINNELL.

133 Three Views in Windsor Forest *each approx.* 5¼*in. by* 7¼*in.* 3

JOHN LINNELL.

134 Landscape at Tythrop, *signed and dated* 1817, 7⅜*in. by* 5 *in.* ; Winkfield Plain, *signed and dated* 1815, 5*in. by* 7½*in.* ; and A Lane near Alpha Cottage, *signed and dated* 1814, 5¾*in. by* 4*in.* 3

JOHN LINNELL, 1813.

135 Two Views in N. Wales, one at Llanberris, *two on a single mount*, 6¼*in. by* 10⅜*in. and* 6¼*in. by* 9⅝*in.* ; and Two Landscapes with Horses, *signed and dated* 1811, *two on one mount, a pair* 2

JOHN LINNELL, 1811.

136 A View of Bayswater and Kensington Gardens, 9⅜*in. by* 14⅞*in.* ; A View in Bayswater, *signed and dated* 1812 ; and A Hilly Landscape, *signed with initials and dated* 1812, *two on one mount, a pair*, 4⅛*in. by* 5⅞*in.* 2

JOHN LINNELL, 1814.

137 Two Views in Regents Park, and one in Bayswater *each approx.* 4*in. by* 5¾*in.* 3

JOHN LINNELL.

138 Four Landscape Drawings, *signed and dated* 1816, *one* 1815, *four on a single mount* *each approx.* 4*in. by* 5¾*in.*

JOHN LINNELL.

139 Scene on the Coast, *signed*, 6⅜*in. by* 9*in.* ; Landscape with Trees, *signed and dated* 1812, 4¼*in. by* 6*in.* ; and Two Views on the Isle of Wight, *signed and dated* 1815, *a pair*, 6⅜*in. by* 9¼*in.* 4

MODERN PAINTINGS

Framed

P. A. Rajon.

140 The Chef — 21¾*in. by* 17¾*in.*

B. W. Leader, R.A.

141 Evening : a river Landscape, *signed* — 8¾*in. by* 13¾*in.*

E. J. Niemann, 1844.

142 Landscape with Farm buildings and a Figure : in the foreground a pond, *on board* — 9*in. by* 12½*in.*

A. Vickers.

143 Landscape with a Village and Windmills, two cows and a girl in the foreground, *signed* — 6*in. by* 8¼*in.*

R. Hilder.

144 Two Woodland Landscapes, with figures, *on panel, a pair* — 9½*in. by* 7¾*in.*

J. Crome.

145 Beach Scene with a Ruined Castle and Shipping : an evening sky, *on panel* — 4¾*in. by* 10¼*in.*

David Cox.

146 Landscape with Two Figures Walking down a Track : in the distance haymakers, *on panel* — 10¾*in. by* 16¾*in.*

William Linnell.

147 The Three Ages of Man : a copy from Titian — 33¼*in. by* 58*in.*

John Linnell.

148 Sunset over a Moorland Landscape, *on panel* — 8*in. by* 10*in.*

*** Sold with the original back-board, on which John Linnell writes that the picture " is given to Mary Linnell for her life, and then to whomsoever she may elect ".

John Linnell, 1837.

149 A Landscape Copy from Titian, *on panel*, 5¾*in. by* 18¾*in.* ; and two others, also after Titian, *on panel, a pair, circular*, 8¼*in. diam.* 3

John Linnell.

150 The Agony in the Garden, a copy from Perugino, *on panel* — 24¼*in. by* 26½*in.*

JOHN LINNELL.

151 The Eve of the Deluge—a sketch, *on panel* 11¼*in. by* 15¾*in.*

*** Royal Academy, Exhibition of the Artist's Work, 1883 (117).

JOHN LINNELL.

152 Mrs. Sarah Austin, a three-quarter length portrait, seated with her hands clasped together, *on panel*, 12*in. by* 9*in.* ; and A Portrait of a Lady, three-quarter length seated, wearing a white hat, *on panel*, 16*in. by* 12*in.* 2

*** The first exhibited at the Royal Academy, Exhibition of the Artist's Work, 1883 (105).

JOHN LINNELL.

153 Dr. Jenkins, the Baptist Pastor : three-quarter length portrait, seated holding a book, *on panel* 12*in. by* 9*in.*

JOHN LINNELL.

154 The Rev. John Martin, Pastor of Keppel Street Church : three-quarter length portrait, seated with a book 50*in. by* 39*in.*

*** Royal Academy, Exhibition of the Artist's Work, 1883 (36).

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PRICES AND BUYERS' NAMES

ot		£	s	d
1	Withdrawn	----		
2	Greig, A.	1	0	0
3	Meatyard	6	0	0
4	Potter	2	0	0
5	Dyer	5	0	0
6	Potter	3	0	0
7	Withdrawn	----		
8	Newton, W.	6	0	0
9	Vicars	14	0	0
10	Fine Art Socy.	4	0	0
11	Passed	----		
12	Girtin, Capt.	2	0	0
13	McGregor	12	0	0
14	Meatyard	2	0	0
15	Brown & Phillips	10	0	0
16	Passed	----		
17	Agnew	62	0	0
18	Emerton	22	0	0
19	Emerton	35	0	0
20	Truscatt	20	0	0
21	Truscatt	20	0	0
22	Sanderson	8	0	0
23	Banner, K.F.	55	0	0
24	Reader	15	0	0
25	Agnew	55	0	0
26	Fine Art Socy.	25	0	0
27	Fine Art Socy.	75	0	0
28	Gooden & Fox	190	0	0
29	Newman	28	0	0
30	Fine Art Socy.	65	0	0
31	Gooden & Fox	14	0	0
32	Lester	4	0	0
33	Meatyard	1	0	0
34	Abbot	3	0	0
35	Dyer	2	0	0
36	Jenks	6	0	0
37	Abbot	1	0	0
38	Rushton	8	0	0
39	Abbot	1	0	0
40	Fine Art Socy.	14	0	0
41	Agnew	170	0	0
42	Abbot	12	0	0
43	Thorne	8	0	0
44	Sanderson	18	0	0
45	Meatyard	19	0	0
46	Agnew	150	0	0
47	Barham	11	0	0
48	Agnew	16	0	0
49	Lester	7	0	0
50	Markham	9	0	0
51	Croft	65	0	0
52	Markham	28	0	0
53	Arcade	70	0	0
54	Bode	190	0	0
55	Whitbread	16	0	0
56	Fine Art Socy.	40	0	0
57	Colnaghi	85	0	0
58	Colnaghi	550	0	0
59	Abdy, Sir Robt.	120	0	0
60	Thorne	12	0	0
61	Thorne	38	0	0
62	Barham	48	0	0
63	Wilmot, R.	12	0	0
64	Lessore	19	0	0
65	Widdup	5	0	0
66	Yeoman	24	0	0
67	Barham	9	0	0
67A	Jenks	18	0	0
67B	Rosenfield, H.	15	0	0
68	Sanderson	10	0	0

Lot		£	s	d
69	Sanderson	40	0	0
70	Widdup	32	0	0
71	Bell,Lt.Col.L.	6	0	0
72	Freeman, W.	10	0	0
73	Millais	18	0	0
74	Allen	10	0	0
75	Dent	6	0	0
76	Lessore	10	0	0
77	Cox, H.P.	9	0	0
78	Norton, Mrs.	21	0	0
79	Croft	8	0	0
80	Lester	5	0	0
81	Mitchell, J.	2	0	0
82	Davies, Col.	9	0	0
83	Leger	12	0	0
84	Dent	7	0	0
85	Beard, M.	9	0	0
86	Saunders, Capt.	5	0	0
87	Thorne	13	0	0
88	Wilson, R.E.A.	6	0	0
89	Yeoman	18	0	0
89X	Passed	---	---	---
89A	Appleby Bros.	6	0	0
89B	Dent	2	0	0
90	Newman	2,600	0	0
91	Schmit, A.	380	0	0
92	Newman	600	0	0
93	Sanderson	1	0	0
94	Croft	9	0	0
95	Dent	2	0	0
96	Longden, R.H.T.	2	0	0
97	Blum	5	0	0
98	Werner, A.	2	0	0
99	Lane, A.	110	0	0
100	Barham	4	0	0
101	Wilson, R.E.A.	4	0	0
102	Denton	5	0	0
103	Bellis	10	0	0
104	Williams & Son	6	0	0
105	Truscott	2	0	0
106	Heatyard	10	0	0
107	Browning, C.A.	3	0	0
108	Dent	3	0	0
109	Appleby Bros.	7	0	0
110	Vicars	35	0	0
111	Carne, V.	42	0	0
112	Croft	35	0	0
113	Barham	15	0	0
114	Soames	22	0	0
115	Martinez	500	0	0
116	Carew	12	0	0
117	Lester	7	0	0
118	Dunscomber, Dr.	10	0	0
119	Werner, A.	26	0	0
120	Vandekar, J.	55	0	0
121	Newman	115	0	0
121A	Bellis	12	0	0
121B	Appleby Bros.	7	0	0
121C	Meier, L.	1	0	0
121D	Widdup	16	0	0
122	Lambert	5	0	0
123	Nicholls	70	0	0
124	Browning, C.A.	20	0	0
125	Fine Art Socy.	26	0	0
126	Newman	92	0	0
127	Browning, C.A.	5	0	0
128	Martinez	14	0	0
129	Agnew	15	0	0
130	Agnew	11	0	0
131	Thorne	8	0	0
132	Thorne	9	0	0
133	Agnew	26	0	0
134	Agnew	16	0	0
135	Agnew	12	0	0
136	Agnew	20	0	0
137	Agnew	18	0	0
138	Agnew	14	0	0
139	Agnew	18	0	0
140	Lotinga	18	0	0
141	Lotinga	32	0	0
142	Newton, W.	6	0	0
143	Newton, W.	6	0	0
144	Vicars	50	0	0
145	Newton, W.	2	0	0
146	Newman	50	0	0
147	Agnew	32	0	0
148	Fine Art Socy.	50	0	0
149	Hewitt, J.	6	0	0
150	Agnew	11	0	0
151	Sanderson	5	0	0
152	Gooden & Fox	26	0	0
153	Sanderson	3	0	0
154	Bagnell	1	0	0
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